

Création Studio Théâtre National Wallonie-Bruxelles 2022-2023  
Gaia Saitta as an associate artist

# Je crois que dehors c'est le printemps

Gaia Saitta  
Giorgio Barberio  
Corsetti





**Forgetting. Remembering. In Italian we say *dimenticare* and *ricordare*. The etymologies of these words are *mente*, head, and *cuore*, heart. When you forget, you *dimentichi*. You get out of your head. When you remember, you *ricordi*. You bring back to your heart.**

It was a few years ago, in Switzerland. Irina Lucidi, of Italian origin, has a job, a husband and two daughters. Nothing foretells the drama to come. One day, the father disappears taking with him the two children. He's found dead by suicide a few days later and the two little girls are never found. Without bodies, mourning is impossible and life oscillates between the secret hope of a reappearance and the abyss of pain. Around, the banality of a social environment that forgets and the too ordinary procedures

of the authorities. Irina Lucidi is suspended between the abyss of tragedy and the desire to live again.

Alone on stage, Gaia Saitta seizes on this news item, this true story, to recount with modesty the tortuous path of a woman in the solitude of tragedy. An inverted Medea, whose Jason would have made the children disappear. A mother who fights against the unbearable, a woman who thinks she will never be able to love again and nevertheless undertakes to rebuild her life, step by step.

The actor leads the investigation and listens to what in Irina's story, between her anxieties, her courage and her unanswered questions, resonates beyond her. Calling the audience as witnesses, she shares this woman's resistance and relays her fight for the right to happiness, in which everyone can see themselves.

**I am alive. Pain alone does not kill.  
You have to be happy to stand up to this  
inconceivable pain. It takes fear  
to have courage.**

Irina



**It's Irina's birthday, like at the beginning of Chekhov's *Three Sisters*, audience members are welcomed like invited friends. It's a special birthday. Irina decided to use the occasion of the holiday to collect the fragments of her life. She's ready to do it, but not alone. She needs help. To do this, Irina searches the audience for the main characters in her story.**

## **Theatrical adaptation**

Adapting this story in all its veracity to the theatre is not easy. Transposing the emotions of Irina Lucidi and the people involved on stage is even less so.

That's why, in this theatrical adaptation, Gaia Saitta decides to break with classic theatrical conventions by inviting the public to play an almost silent role, to become the bearers of the fragments of the protagonist's life.

In this show, Gaia Saitta doesn't claim to tell the true story of Irina Lucidi, but wishes to retrace her journey, her everyday struggle, by inviting us to question ourselves on this life experience at the limit of the paradox of existence. She thus deepens in a subtle and delicate way the theme of the relationship to the other which is already at the heart of this modern tragedy.

## **Direction**

Two screens, one rectangular placed on the ground, the other square suspended three metres off the ground.

A video system that feeds two cameras.

The first, on a tripod, is worked by the actor. The second, hidden in a trolley under a transparent stage, films the actor's actions from a low angle.

The actor chooses nine audience members ready to accompany her in reconstructing the story. She distributes the roles

and invites them to share the stage with her. The people do not have to physically resemble the image that one might have of each character. She installs them each on a chair, in the place provided for the role they are going to interpret. As the show progresses, the participants are questioned and filmed.

The images collected in this way (busts, hands, faces, etc.) are combined with other pre-recorded images, signs, words, until a sort of intimate cartography of the central character is drawn.

In this way Irina's fantasies, nightmares and dreams appear. Thanks to the video, the images are projected onto the two screens, which become windows opening onto the inner world of the protagonist.

The storytelling is non-linear. She moves through time, as if there was neither before nor after, but a here and now.

**I thought I had loved a lot  
and that I would never  
love again. I was wrong.**

**Irina**

## Text extract

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## List. Happiness

1. Update this list at least once a month.
2. The *Casablanca* dialogues.
3. Sea water. The sea.
4. Pippi Longstocking.
5. *Die Winterreise* by Schubert.
6. Whales. Las ballenas jorobadas. Humpback whales.
7. Treehouses.
8. The Sierra Nevada.
9. Luis.
10. Children's books, when they are beautiful.
11. Red wine, when it's good.
12. Walking in the mountains, uphill.  
Movement. The air on the skin.
13. Some words. Certain expressions.  
"Se la rempamplinflan", for example. Not giving a toss,  
so to speak.
14. The woods when the sun is barely coming.
15. Granny.
16. Going to the movies.
17. Compassion and modesty. Together is better.
18. Dreaming of Alessia and Livia, always.
19. Luis' voice, even without Luis.
20. Making someone happy.
21. Smiling at a stranger on the street.
22. Discovering music that I did not know, beautiful.
23. Sleeping when I'm tired. Sleeping all night.
24. My friends.
25. Writing, reading.
26. An unexpected kiss.
27. Listening to someone who is indignant and right.
28. Racing on a racing bike, fly.
29. Working on a project with someone. Achieving together.
30. Louise Bourgeois with a sculpture under her arm.  
This photo, this sculpture.



## Gaia Saitta

With a degree in Communication Sciences from LUMSA University in Rome, Gaia Saitta is a graduate of the Silvio-D'Amico National Academy of Dramatic Art in Rome. She is an actor, director and playwright. Through her research, she questions vulnerability as a poetic and cognitive space. Dance and movement are very present. At the intersection between fiction and reality, she puts the body of the performer at the centre of her work, mixing different scenic languages and always questioning the role of the public.

She works in Italy with Giorgio Barberio Corsetti, Luca Ronconi, Paolo Civati, Marcela Serli. In France with Mikael Serre, Abou Lagraa and Anatoli Vasiliev. In Belgium she collaborates with the company Ontroerend Goed. She is co-founder of If Human, a collective of international artists, based in Brussels. She is currently an associate artist at the Théâtre National Wallonie-Bruxelles.

## Giorgio Barberio Corsetti

Director of theatre, operas and circus shows, Giorgio Barberio Corsetti likes to confront heterogeneous elements and enrich the performance. Body, voice, texts, machines, videos participate in the development of his ambitious shows, which he presents both in theaters and in situ.

A great lover of literary, dramatic, romantic and philosophical works, since 1976 he has staged productions in Italy, France, Portugal, the Netherlands, Singapore, drawing on the texts of Thomas Mann, Georg Büchner, Shakespeare, Molière, Ovide, Dimitris Dimitriadis, Charles-Ferdinand Ramuz, Vladimir Maïakovski, Chrétien de Troyes, with a strong predilection for Franz Kafka. It was in homage to Kafka, indeed, that he changed the name of his company in 2001 by naming it Fattore K.

To open the 68<sup>th</sup> edition of the Festival d'Avignon, Giorgio Barberio Corsetti accepted Olivier Py's proposal to present *Le Prince de Hombourg* in the Cour d'honneur of the Palais des Papes. Once again, he defends what he considers to be the only important thing in theatre: poetry.

## Livia and Alessia's mother shares her pain in a moving book

For the first time since the disappearance of her little twins in 2011, Irina Lucidi gives her version of the facts. She reveals her anxieties, her anger, her hopes. And her love of life, despite everything. Irina Lucidi will have taken a little over four years to give her version of the facts. Since the disappearance of her twin daughters in Saint-Sulpice in 2011, Livia and Alessia (then aged six), this mother had chosen discretion. Through modesty. In the hope that silence might help find them? In vain. Four years later, the investigation remains as on the first day of the tragedy: no one knows where the girls are. Alive or dead. A survivor speaks out.

Irina Lucidi, on the other hand, has made giant strides. She understood that pain does not kill. She realized that a survivor also has the right to express her joys, her fears, her anger. On December 11, 2014, she met in Rome, Concita De Gregorio. A literary star in Italy. She told her everything. The author then drew on this version of the facts to write a novel in Italian, *Mi sa che fuori è primavera* (*Je crois que dehors c'est le printemps*).

– Dominique Botti, *Le Matin* (Suisse), 7 juin 2015.

**Never saw such a beautiful tribute to the beautiful actor-spectator relationship and the quality of the emotion that unites them. Simple beauty and scenic intelligence gently reinforce this fable that goes, by small touches, towards an optimistic end, against the tide of an era that glorifies and magnifies the monsters.**

– Christian Jade, RTBF Culture, 10<sup>th</sup> October 2018

**The flamboyant presence of Gaia Saitta and the mastery of her Art transport us into the past of this woman and offer us a great moment of empathy without ever sinking into pathos or easy emotion.**

– Daniel Millo, *Le Bruit du OFF Tribune*, 25<sup>th</sup> October 2019

**Navigating between the family chronicle, the police investigation, the lesson of resilience and the documentary theatre, *Je crois que dehors c'est le printemps* winds its way, following a non-linear story, whose primary quality is to always provide a certain amount of suspense.**

– Eric Demey, *Journal La Terrasse*, 28<sup>th</sup> October 2019

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Gaia Saitta as an associate artist of the Théâtre National Wallonie-Bruxelles  
Création Studio Théâtre National Wallonie-Bruxelles

Direction Gaia Saitta, Giorgio Barberio Corsetti With Gaia Saitta Text Concita de Gregorio Stage adaptation Gaia Saitta Scenography Giuliana Rienzl Dressmaker Frédéric Denis Light Design Marco Giusti Sound design Tom Daniels Video Igor Renzetti Co-production Théâtre National Wallonie-Bruxelles, Les Halles de Schaerbeek, If Human (Bruxelles), Le Manège – Scène Nationale de Maubeuge Photos Chiara Pasqualini

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